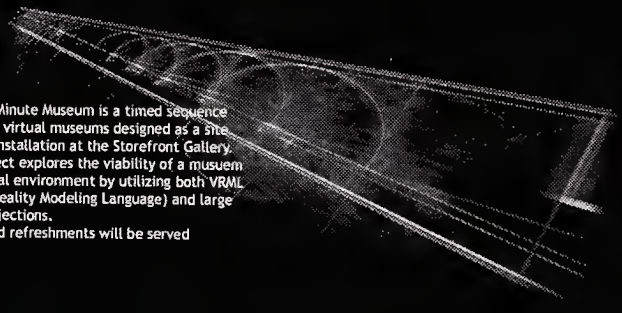


220 MINUTE MUSEUM


@ STOREFRONT FOR ART & ARCHITECTURE

97 Kenmare @ Cleveland
MONDAY DEC.7, 7pm



The 220 Minute Museum is a timed sequence of eleven virtual museums designed as a site specific installation at the Storefront Gallery. The project explores the viability of a museum as a digital environment by utilizing both VRML (Virtual Reality Modeling Language) and large scale projections. Drinks and refreshments will be served

a studio research project at the GSAPP at Columbia University



000	Stephen Luk
020	Ryen Hullinger
040	Kak Lai
060	Benjamin Arenda
080	Beril Guvendik
100	Lukas Huggenberger
120	Benjamin Poilard
140	Deniel Yang
160	Philippe Waelte
180	Yenni Kaklamanis
200	Qiang Su

220 MINUTE MUSEUM

a Hani Rashid studio project

@ Storefront for Art and Architecture

The 220 Minute Museum is a timed sequence of eleven virtual museums designed as a site specific installation at the Storefront Gallery. The project explores the viability of the museum as a digital environment by utilizing VRML (Virtual Reality Modeling Language) and large scale projections.

Bernard Tschumi, Dean
Columbia University
Graduate School of Architecture
Planning and Preservation

and

Storefront for Art And Architecture

invite you to attend

220 MINUTE MUSEUM

from 6:00PM to 9:40PM
Saturday, December 12
Storefront for Art and Architecture
97 Kenmare St.
tel: (212) 431-5795

December 12, 1998
6:00PM - 9:40PM

00:00:00

00:20:00

00:40:00

01:00:00

01:20:00

220 MINUTE MUSEUM

www.arch.columbia.edu/Projects/Studio/Fall98/Rashid/

01:40:00

02:00:00

The 220 Minute Museum explores the viability of the museum as a digital environment. The installation uses the physically narrow space of the Storefront gallery in Soho as a springboard into eleven different virtual environments. Each environment could be considered an individual digital museum that fits into a presentation format of 220 minutes.

02:20:00

Titled the 220 Minute Museum this overall work explores the new limitations facing virtual environments which are based more around time and data storage than floor space. Visitors to the 220 Minute museum can interact with the on-line environments through two Silicon Graphics stations and view the work as it is projected on a series of continually changing screens placed throughout the gallery.

02:40:00

The 220 Minute Museum is also available for exploration on-line at <http://www.arch.columbia.edu/Projects/Studio/Fall98/Rashid>

03:00:00

This event is co-sponsored by Columbia University Graduate School of Architecture, Planning and Preservation and the Storefront for Art and Architecture.

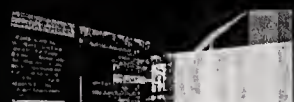
03:20:00

a Hani Rashid studio project
@ **Storefront for art and Architecture**
97 Kenmare Street - Soho

00:00:00
STEPHEN LUK



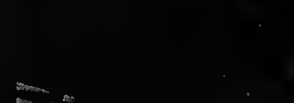
00:20:00
RYAN HULLINGER



00:40:00
KAK LAI



01:00:00
BEN ARANDA



01:20:00
BERIL GUVENDIK



01:40:00
LUKAS HUGGENBERG



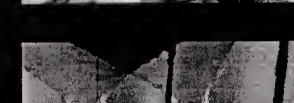
02:00:00
BEN POLLARD



02:20:00
DANIEL YANG



03:00:00
YANNI KAKLAMANIS



03:20:00
QIANG SU



03:40:00
QIANG SU

Art forms such as performance art, theatre and cinema presented similarities to the audience/display interface of computer. This became my mission into looking for the essence of virtual art and environment. Later, Hitchcock's Rope (1948) gave me insights into the creation of virtual space. The movie was an experiment by Hitchcock, which merged cinema with theatre performance. He eliminated editing and had the actors perform as if they were on stage. The camera, on the other hand, brings the audience into the set tracing the movement of actors. At the same time, it also reveals to the audience the architectural setting. The scene hit me as a clue to understand what is at stake in the virtual spatiality. Merely ignoring the malicious reconstruction of an Upper East Side apartment set, I first broke down the movie clip into still images and arranged the stills in space with reference to the camera's angle, relative location on set, and time. Then tracing the actors' positions on the stills by two pieces of ropes re-enacted the narrative of the movie. To see the reduced version of the movie clip through the motion of the ropes exaggerated the presence of the action inside the virtual space. It is not the film clip projection that gives the sense of space on the projection screen; but the spatiality in the virtual environment is the possibility to see movement and motion. Space in virtual environment is not about boundary or physicality. Space is defined by movement.

In the traditional museum (container of static art), each visitor moves through the building at a different pace, and paces vary based on what one wants to learn from the work. A viewer might stop to carefully study the detail of one piece, and then breeze past another. In this we see that circulation through the museum is as much about pace of view as it is about point of view. Many now argue that the distinction between the static arts and the performing arts has vanished, and from this point forward, every piece of art must be considered in terms of its dynamic relationship to time. This being the case, a new museum could be developed, one which will provide visitors with the ability to modulate their pace of view with respect to an event. This museum would give one the ability to slow an event down and study one moment in detail, or speed it up to skip over the moments which are less pertinent to their study. In this space, "real-time" stretches and compresses to suit each visitor's particular interest. This type of temporal modulation could be achieved in the virtual museum by rendering an event as a VRML stream rather than a stationary animated model. The idea is similar to that of cinema, but here, each frame of film is extruded into a three dimensional space. Viewers are able to modulate their position within the space of each frame, and in doing so, modulate their point of view with respect to the event. More importantly, they can modulate their position along the length of the stream - that is, move upstream and down. In doing so, they control the rate at which they perceive the event to be taking place. Any movement upstream appears to speed the event up; any movement downstream appears to slow it down.

The project examines existing corporate and financial structures of international auction houses as a programmatic point of departure for the virtual museum. Such corporate establishments seemingly bear the capability to weather economic cycles by soliciting clients (buyers or sellers) from different parts of the world going through different nodes of the economic cycle. This global network in the trading of art has inherently become an institutional system through which art is commodified and valued. The virtual museum, as a container for an emerging conception and perception of modern art, poses the opportunity to rethink the notion of temporary ownership and indexation of art on the web as a cultural and economic commodity. In the model, three planes are set to hinge and rotate upon each other as the fundamental VRML framework for the viewing of multi-layered data sheets in a 24-hour trading cycle, which no longer remains sequential. The rotation and deformation of the three folding planes follow strictly a series of simple spatial and textual transformations that are interpretive of frequently used mathematical relationships in spread-sheets regarding percentage, currency flux, and speculation. The simultaneous viewing of the web pages and the translations from mathematical relationships of the spread sheet to the spatial and material animation of the museum is intended to develop an intrinsic understanding of economic information in flux between numeric and spatial representation in the construction of a "spread space".

How does one negotiate the 'white gallery wall' paradigm within contemporary forms of visuality and representation? Storefront itself is used as a spatial model within VRML to produce a new mechanism for viewing art. This mechanism is conceived as a means to control two oscillating spatial volumes initially posed in dialectic opposition. The frames form one volume, the squares form another. However when set into motion, best described as an inversion flux, the dialectic is nullified and what is left is a singular third space which can be precisely calibrated by the viewer.

Follow this sequence: 1) Activate the inversion flux by touching the bright lines. 2) Enter the oscillating space. 3) Stop at the eye of the storm (the flux disappears and the noise is muffled). 4) Drag the objects in front of you over one another and examine their relations. 5) Return back to your initial position.

In order to stake the claim that this is a generic mechanism for viewing art, Muybridge's photos are utilized as a possible scenario for engendering new relationships between sets of images and their temporal spacing within this Storefront-inversion-flux.

Virtual art is about communication and interaction whereas the arts are about creating artifacts. A museum of fine arts is a place where the artifacts are preserved and exhibited. In a museum, you can't touch an art work, you can't change its place, you can't see what's there in the closed galleries and the path you follow between the galleries is mostly predetermined. Museum, as an institution, turned even the art of Dada and Fluxus which were about interaction into artifacts. The virtual museum of virtual art is an interactive structure which links various art sites. It can link to one or one thousand art works. The viewer, unlike in a real museum, is expected to participate. He/She has to find out where the links are and has the opportunity to change the physical properties of the museum like opening more space by pushing the walls aside or changing the color of lights to create a different spatial effect.

The spatial experience of museumality in this project is equally determined by means of first and second reality. In order not to distinguish a real and a virtual world, but to use the tool of digital environment to create a hyper-realism and hyper-contextualism which goes far beyond conventional ideas of real and virtual. The first idea grounds in the inherent domesticity of the internet. This brings up a notion of the bourgeois condition of an art collection. The second idea deals with the panorama as the prime concept of an interface to virtuality. So the viewing of such a museum puts us in a voyeuristic position of being part of this spatiality, determined by the other people and their domestic environment. In addition, Storefront for Art and Architecture is virtually recontextualized, being part of the viewing mechanism. The form and position of the building shows its content and function in the same way like the buildings for panoramas, built at the end of the eighteenth century, all over the world. Welcome to a real artificial world.

The time it takes a pedestrian to walk past the facade of Storefront gallery is forty seconds. The 40sec Museum is a time structured environment containing film clips totaling forty seconds: escalator 26sec, subway door 6.7sec, bicycle passing stationary point 4.3 sec, van passing stationary point 3sec. These events each cycle through the computer model at their own rate and can be controlled by the user to oscillate relative to each other. The 40sec Museum explores the new limitations facing virtual environments that are based more around time and data storage than floor space. Today time structures our environment as much as space. Sites such as the Wall Street area in Manhattan could be thought of as time structures that fluctuate with their own frequency (increased activity weekdays low density and activity night end weekends). These time structures could be compared to radio frequencies each broadcasting at their own rate and perhaps overlapping each other. The creation of the 40sec Museum suggests an infinite number of other possible museums, a 5 second museum, a 20 minute museum or a 220 minute museum.

The museum of virtuality focuses on two particular aspects, the multiplicity of perceptual space and the synthesis of externality and internality. The first references to the assemblage of simultaneous viewing experience that is derived from the inverse technique of Boccioni's famous sculpture, Development of Bottle in the Space, which the sculpture itself is constructed based on a various perceptions rotating around the vertical axis the bottle in order to create the dynamism of movement. Thus a sense of motion is mapped onto a static sculpture. Taking the Storefront as an experiment, three panorama video clips were taken at specific location within the Storefront and each clip is then texture mapped onto a rotating cylinder. The resulting perception generates a series of multiple overlapping viewing about the Storefront that are constantly interacting and interchanging with each other to make the spatial perception unconventional. This provides the viewer unlimited simultaneous viewing capability within a confined Storefront environment. The second aspect of synthesizing externality and internality is generated through a series of exterior images of the Storefront, which have specific focal points. Each focal point corresponds to the one of the three viewing position of the interior panoramic shot. Moving the viewpoints from exterior to the interior and vice versa to create a virtual occupancy within the virtual environment that is also considered to be a virtual presence of the real spatial experience. Such effect can be recognized through the blurring scenes and the switching of moving viewpoints between two environments.

The virtual space is understood as a place of different simultaneous realities. Paul Virillio already said in "Digital Delirium", that the virtual reality is a substitute of the first reality containing several realities. It is the attempt to point out the different realities by superimposing them. The chosen tool therefore are the pictures from Bernd and Hilla Becher. They photographed for decades industrial landscapes in a very repetitive manner. This hyper real pictures represent each of them their very own reality, but they loose through their similarity the identity of their site. If one is closely looking at the images of one typology (industrial facades, winding towers, gas tanks or water towers) they start to morph and switch each other. This morph process expresses the superimposition of realities. A landscape of typologies is created in VRML where by moving through the virtual world the picture and the typologies start to superimpose, morph and dissolve switch each other. The model uses all four typologies, and each has its own center with a specific continuous morph. While one is moving from one typology towards another the portion of the typology one moves to condenses through change. In this way the virtual world changes through the movement of the visitor.

The museum is conceived in a constant spatial flux which responds to the visitors movement and gaze. Changing point of views shift the virtual space of storefront proffering the museum into a trace of the occupants experience. The museum redefines its spatial boundaries according to the visitor's movement and gaze into a spatial interiority which is only invaded by the exteriority of the city when the visitor tries to exceed the museum's boundary. The investigation for the museum of virtuality involved research in the way eyes scan two dimensional images and finding ways to interpret it into spatial flux. Anastasi's piece of a white gallery wall hung on the same wall was virtualized into a spatial flux based on the eye movement of the observer. The spatial ideas found from these investigations were deployed in the storefront space.

water/n/1 A colorless liquid made of hydrogen and oxygen that is necessary for life: Most of the earth's surface is covered with water 2 any body of water, such as a stream, lake, or ocean: We like to vacation at the water 3 pl. the sea near a country: we fished in Canadian waters 4 informal in hot water; in trouble: he is in hot water with the boss 5 to hold water: It seems true or plausible: His story is so unbelievable that it does not hold water. Water/v/1 To pour water on: She waters the plants everyday 2 To give drinking water to: Farmers water their cows. 3 To provide water to, [syn.] to irrigate: Farmers water their crops too. 4 Phrasal v. sep. to water s.t. down: A. to spray with water: city workers water down the sidewalks in summer. B. To weaken us, by adding water, [syn.] to dilute: They water down the beer to save money. C. Fig. to weaken the value of. Companies water down their stock by setting more without adding value. - Adj. watered down